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Stolen Art Alert

Debate Over Richard Serra Sculpture

Pablo Picasso, Nu couché et joueur de flute, *no. 438*

Debate Over Richard Serra Sculpture

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Editor: Lynn Stowell Pearson
Assistant Editor: Andrea Caravella
Contributing Editor: Virgilia Pancoast

International Foundation for Art Research
Constance Lowenthal, Executive Director
Virgilia Pancoast, Director, Authentication Service
Lynn Stowell Pearson, Director, Art Theft Archive
Andrea Caravella, Membership Secretary
Francine Bayard-Leblache, European Correspondent

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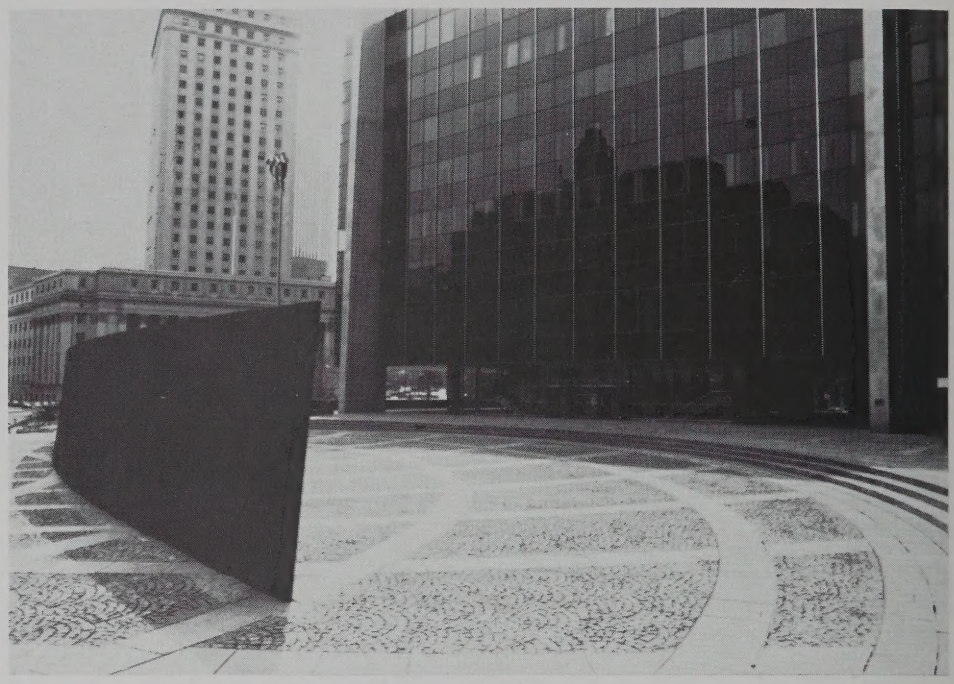


Richard Serra, Tilted Arc

Last March the U.S. Court of International Trade (1 Federal Plaza, New York), was the scene of a heated debate between artists and federal workers over the fate of a Richard Serra sculpture, *Tilted Arc*. The sculpture, a steel wall, 12 feet high, and 112 feet long, bisects the plaza before the Jacob K. Javits Federal Building, 26 Federal Plaza. The sculpture was commissioned in 1979 by the General Services Administration (G.S.A.), and was permanently installed in 1981. Shortly after its installation, complaints were voiced, and on March 6-7 a public hearing was held to consider its removal.

A series of prominent people in the art world, residents of the area, and office workers spoke at the hearing, directing their comments to the five-member panel, headed by William J. Diamond, Regional Director of the General Services Administration, New York. The majority of public officials and residents spoke out against the sculpture, describing it as ugly, a target for graffiti, and an obstruction to the flow of traffic in the plaza. Public officials said the plaza was being underutilized, that they could no longer hold events there, or if they do plan events, they must be scaled down to accommodate a smaller crowd, as the sculpture bisects the plaza. A G.S.A. safety inspector, Vicki O'Dougherty, described the sculpture as a safety hazard, and said that the curvature of the arc could be used by terrorists to vent explosions up or toward the building. Residents said the arc was depressing, and that in an urban environment open space should be cherished, not obstructed.

A prepared statement by Franklin Feldman, from the law firm of Stroock, Stroock & Lavan, was read at the hearing. Mr. Feldman first stated that he has a "strong bias in favor of the working artist," but argued in favor of removal. Mr. Feldman recalled another case, several years ago, in which he represented the sculptor George Sugarman. Mr. Sugarman received a G.S.A. award for a public sculpture erected adjacent to Baltimore's Federal Courthouse. After installation, several federal judges objected to the work, arguing that it was a threat to their safety. Mr. Feldman wrote that "this objection had no basis in law or in fact, did not represent the view of the public who were to enjoy the work, and represented an unreasonable attempt to censure a unique work of art. Our principal efforts were aimed at persuading the Administrator of the General Services Administration that he should remain firm and should not be persuaded by a handful of

Richard Serra, Tilted Arc

individuals, regardless of their rank or position." This was the final result, and the sculpture has remained in Baltimore. Mr. Feldman added that he felt it was an entirely different situation with the Serra sculpture. He wrote, "it is my understanding that, in view of the public's enjoyment and utilization of the plaza, the G.S.A. has now determined that it may have made a mistake in the selection of the site for the work and is considering removing it (not destroying it) to another suitable location."

According to some, relocation of the sculpture would violate New York State's "Artists' Authorship Rights" law, which took effect in 1984 (N.Y. Arts and Cultural Affairs Law, Article 14-A). This prohibits the public display of an artist's work in an altered or modified form without his consent. Mr. Feldman argued that the G.S.A. has "full title to the work and arguments about 'moral right' and the recently enacted New York Statute in my view, miss the point. There is no common law moral right which would prevent you from removing the work to another suitable location and the New York Statute does not change that result." Mr. Feldman concluded, "it is quite disturbing to see one artist, in his effort to mandate a position that is legally questionable and not necessarily in the public interest, jeopardize a superior program which has brought high art and rich enjoyment to so many."

An impressive group of speakers from the art world spoke in defense of Mr. Serra, including George Segal, Leo Castelli, and William Rubin. According to Mr. Serra, the G.S.A. program should not be subject to political currents, and the integrity of government programs will be compromised if the sculpture is removed. Mr. Serra argued that removal of the sculpture would destroy it, since it was created as a site-specific work. In addition, he estimated that it would cost the government $50,000 to "destroy my work."

Richard Serra's lawyer, Gustave Harrow, said that the hearing was ad hoc, the act of convening the meeting was unauthorized, and it violated due process. He continued, saying that the hearing was convened to reach a foregone conclusion. Other speakers on behalf of Mr. Serra said that the decision to change the sculpture was made without public participation, that two or three government employees in Washington made the decision without consulting art experts. Many speakers voiced their concern over removal of the sculpture, and said that it would put every piece of public art in jeopardy, therefore compromising public art. Some artists said they would never accept another job for the G.S.A. if they were to be subjected to the interrogation Mr. Serra has. They pointed out that Mr. Serra provided everything under his contract. Leo Castelli told the panel that *Tilted Arc* was a site-specific work of art and that it has put life into the plaza. Some speakers sought to educate the five panel members, saying that they should learn aesthetics from the art experts in attendance. Sculptor George Segal reminded the panel that Michelangelo and Pope Julius argued over the Sistine Ceiling, and that the panel should learn from Pope Julius' actions, when he allowed Michelangelo to paint the ceiling to the artist's wishes. William Rubin, director of the department of painting and sculpture at the Museum of Modern Art, said MOMA is planning a retrospective of Mr. Serra's work. He recalled how the public condemned the Eiffel Tower when it was built, and that the Impressionist painters were also condemned.

Mr. Serra reminded the panel that the sculpture was chosen after a lengthy jury process. A panel of experts nominated artists for the work, nominees were screened, Richard Serra was chosen, and asked to submit a proposal for the plaza. Mr. Serra made extensive studies, and a scale maquette was accepted after a jury evaluation by the G.S.A., in Washington, D.C. Mr. Serra created the arc as a site-specific work, and said he was led to believe that it would remain permanently installed.

The issue is whether the government can reverse its own decision, after it specifically commissioned and had the sculpture permanently installed on a federal site. Mr. Rubin made one of the most concrete suggestions, when he said the panel should defer consideration of the sculpture for at least ten years, when the question can be approached more calmly. He said that the question of removal should not be a popular vote, and that a decision should be deferred until a larger public can decide, in other words, time will tell. The panel, headed by Mr. Diamond, will make a recommendation to the G.S.A.'s chief administrator in Washington, Acting Administrator Dwight Ink, and a decision should be reached in late April or early May.

L.S.P.

Small Elephant Proves to be Weighty

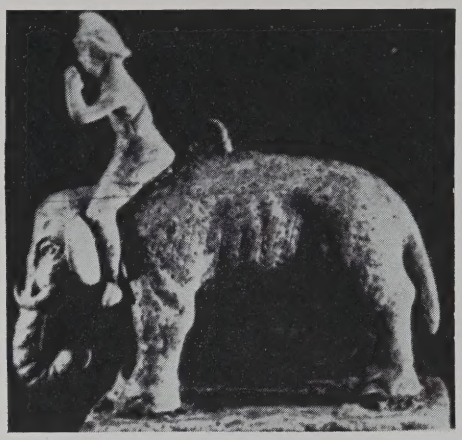
A small bronze, *Elephant and Rider with Base*, eluded identification by a number of scholars consulted by IFAR, but the unusual piece was finally, and conclusively, assigned to its proper place and period. The owner of the work, a New York collector of antiquities, purchased the object as Hellenistic, c. 300 B.C. The rider was thought to represent the Indian king Porus, by tradition a giant, seven feet tall. He was defeated by Alexander the Great in 326 B.C. at the Hydaspes River (the present-day Jhelum, which forms part of the India-Pakistan border). The bronze measures 8.6 cm. from the bottom of the base to the top of the rider's head.

The first of four experts consulted, a leading authority on Greek and Roman art, stated emphatically that the sculpture is not Greek or Roman. He observed, "I have no parallel in my field for its style. Most Greek or Roman elephants that are portrayed in art are of the now extinct Syrian type, which was a cross between the African and the Indian elephant. The elephant in this sculpture looks more Indian and perhaps the object was made in one of the border provinces, like Afghanistan."

A second scholar, an expert in Indian and Far Eastern art, observed that "the work is unlike anything produced in the Eastern provinces in the Classical period." He suggested a Byzantine origin for the work.

A third scholar, a medievalist, was consulted. He examined the work carefully, and stated that the bronze is similar to Byzantine weights he has seen, and that it appears to date from the period between the fourth and sixth centuries A.D. He pointed out that "its uniform patina and hatched, rather than abstract, decoration on the elephant suggest an Early Christian origin."

On the recommendation of the medievalist, IFAR conferred with a fourth scholar, a leading authority on Byzantine weights. This expert carefully examined the piece and concluded that it is an unusual variant of a common genre of steelyard counterweights current in the Mediterranean during the Late Antique period (4th-7th centuries). Weights depicting human figures are the most common idiom within this genre, however animal steelyard weights are also known. He continued by pointing out that "the elephant is a rare beast in the Late Antique zoo; therefore the elephant and rider are probably intended to evoke exoticism." He added that this was most likely done to provide the Byzantine marketplace with a little visual entertainment.



The uniform patina and hatch-like decoration suggest an Early Christian origin

An x-ray reveals the lead core shown as a whitish mass in the cavity of the elephant

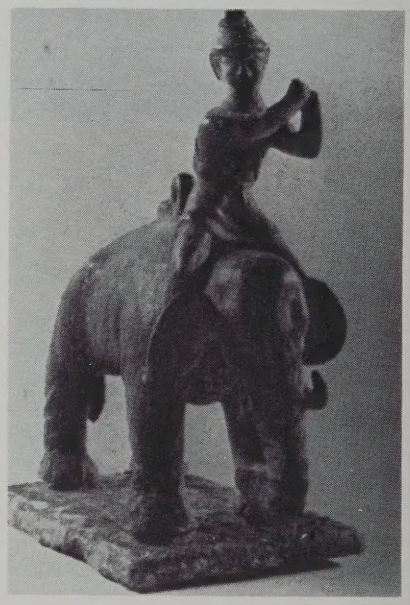
The rider wears a Phrygian cap, which the fourth expert stated was worn throughout Asia Minor by the working classes over a long period of time. He is dressed in a tunic "exomis," a 19th century term from the Greek word meaning shoulder, which is a sleeveless vest that leaves the shoulders bare, worn by a person held in servitude, or a workman. The figure probably held a pike in his hands.

For a closer look at the construction of the object, IFAR consulted with two conservators who stated that the bronze has an antique patina. They observed that the three parts, rider, elephant and base, were cast separately in bronze and were subsequently joined, probably in antiquity. The base is now separate. Although it is unusual for this elephant and rider weight to come with a base, it is not unique.

The underside of the elephant appears to have been opened after its casting, and is now filled with a rectangular plug. An x-ray radiograph of the animal established that its cavity is filled with a lead core, suggesting that the object was used as a weight. The presence of the lead core and the means by which the plug is fitted to the bronze are consistent with ancient casting practices.

Therefore, IFAR's examination revealed that this bronze is an unusual and very interesting Late Antique, Byzantine steelyard weight dating from the fifth or sixth century. It does not date to 300 B.C. as the owner had thought. Furthermore, the garment worn by the rider precludes the possibility of the figure representing a king. The figure's large scale in relation to the elephant is accounted for by Byzantine hierarchy. Figures were conceived according to the hierarchy of their importance, rather than with any realistic scale in mind.

Virgilia Heimsath Pancoast



Frontal view showing rider who is thought to have originally held a pike in his hands

Note:

The Romans are thought to have invented the steelyard scale and it is also referred to as a "Roman scale." The name "steelyard" is derived from its use in London during the Medieval period by merchants of the German Guild who sold steel on the north bank of the Thames. The steelyard was closed in 1598.

New Director at IFAR

Constance Lowenthal, IFAR's new executive director

IFAR is pleased to announce the appointment of Constance Lowenthal as executive director. Dr. Lowenthal replaces Bonnie Burnham, who recently left IFAR to become the executive director of the World Monuments Fund. Ms. Burnham has been with IFAR since 1975 and has expanded the organization in many ways, devoting herself to the prevention of the circulation of stolen, forged, or misattributed works of art. Ms. Burnham, well-known for her expertise on art theft, will remain on IFAR's Board of Directors.

Dr. Lowenthal, a specialist in Renaissance art, holds a Ph.D. from the Institute of Fine Arts of New York University. She comes to IFAR from the Metropolitan Museum of Art's Department of Public Education where, since 1978, she frequently lectured and organized symposia in addition to organizing gallery talks and lectures for the public. Before joining the Metropolitan, Dr. Lowenthal was a member of the art history faculty of Sarah Lawrence College. She has contributed to catalogues of old master paintings, and her publications include scholarly articles and book reviews in the area of Renaissance sculpture. A native of New York City, Dr. Lowenthal has traveled widely in Europe for her research and has taught in Florence.

Recoveries

Washington, D.C.

Four handwritten notes recently reported stolen (*IFARreports*, vol. 6, no. 1, Jan./Feb. '85, pp. 10, 35, nos. 196-8, 200, *85.104.1-4) have been recovered. The notes, signed by President Abraham Lincoln, General Ulysses S. Grant, General George Armstrong Custer, and General George G. Meade, were stolen from a display case in the National Portrait Gallery, Washington D.C. on December 31, 1984. Norman James Chandler, age 39, of Washington, D.C. has been charged with the theft, and on February 8 he was arrested by F.B.I. Special Agent Norman A. Zigrossi.

Special Agent Tommy V. Williams told IFAR the F.B.I. questioned the museum staff about the theft, and learned that the guards had noticed a man on the day of the theft who stood near the display case for several hours. He wore a silver watch and gold bracelet on his right wrist. When the guards changed duty, the thief pried open the plexiglass case which contained the notes. A few weeks after the theft Norman James Chandler attempted to sell the notes to a member of the Signature Collection Club. According to S. A. Williams, the member told Mr. Chandler he knew the notes were stolen and would call the F.B.I. if Mr. Chandler would not. The Club member then called the F.B.I. and gave them Norman Chandler's name. Mr. Chandler also called the F.B.I. and told them he found a package containing the notes in the front seat of his car. The President Lincoln, General Grant, and General Meade notes were recovered on January 31, 1985 by Special Agent Tommy V. Williams. When questioned later by the F.B.I., agents noticed Mr. Chandler wore a silver watch and gold bracelet on his right wrist. On February 8, the F.B.I. arrested Mr. Chandler, charging him with the theft of the four documents.

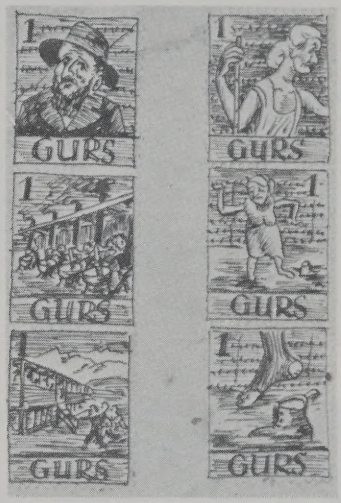
On February 19, the General Custer note was recovered through the cooperation of the F.B.I. and Norman Chandler's attorney. Mr. Chandler pleaded guilty to a felony on U.S. government property. Mr. Chandler, who could be fined up to $10,000 or receive up to ten years in jail, or both, will be sentenced on April 23, 1985, by U.S. District Court Judge Norma J. Hallow Johnson.

A. Caravella

Recoveries

New York

IFAR recently reported the theft of irreplaceable "Postage Stamp" drawings, made by the German artist Karl Schwesig in the internment camp of Gurs, France (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, pp. 9, 16, nos. 59-60). We are happy to announce that all drawings were recovered in New York.



Karl Schwesig, Stamps from the Camp at Gurs, *recovered*

Paintings

SCHWESIG, Karl, *Forced Labor in Düsseldorf* (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 16, no. 59, *85.38.23-7).

_____, *Stamps from the Camp at Gurs*, (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 16, no. 60, *85.38.1-22).

Documents

General Ulysses S. Grant, Note, Nov. 21, 1866 (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 35, no. 196, *85.104.2).

George Armstrong Custer, Note, March 29, 1866 (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 35, no. 197, *85.104.4).

George G. Meade, Note, Nov. 16, 1866 (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 35, no. 198, *85.104.3).

President Abraham Lincoln, Army Pass, Sept. 23, 1864 (*IFARreports*, Jan./Feb. '85, vol. 6, no. 1, p. 35, no. 200, *85.104.1).

Addendum

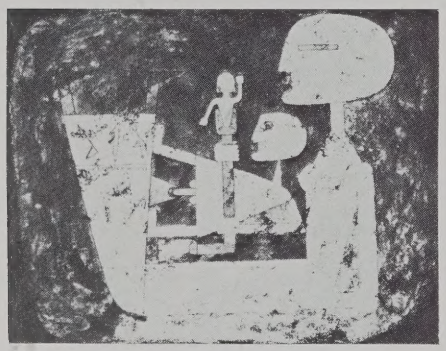
Stolen Art Alert

IFAR recently published a theft, but incorrectly identified the illustrations (*IFAR reports*, Jan./Feb. '85, vol. 6, no. 1, p. 18, nos. 75, 79). The photographs were reversed: photo no. 75 is the Klee, catalogue no. 79; and photo no. 79 is the Brauner, catalogue no. 75. The paintings were stolen on January 23, 1984, from a Rome gallery. We are re-publishing the photographs with their corrected captions.

Paul Klee, Classification of Passions, *1918, watercolor and India ink on paper, 16 x 24 cm., signed l/l, *85.62.1.*

French, 18th Century, Châtelain Guillaume Pierre d'Ivernois, *no. 415*

French, 18th Century, Madame Abraham du Pasquier, *no. 416*



Victor Brauner, Birth of a Poet, *1947, wax, 52 x 73 cm., *85.62.2.*

Neuchâtel, Switzerland

Two French 18th Century portraits, of a brother and sister, were stolen in 1972 (nos. 415-16). The owners contacted our correspondent in Switzerland and were assured that the theft would be published, even though a substantial time had elapsed since the theft.

London

A painting by the School of Rubens was stolen from a gallery in London on January 14, 1985 (no. 405). The owners are offering a reward for the painting, *Bear Hunt*, an oil on canvas.

Chicago

A Chicago gallery has announced the theft of a Picasso, *Nu couché et joueur de flute*, 1936 (no. 438).

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Islamic Art, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

387 HART, James MacDougal (1828-1901). Country Lane. Oil on canvas. 24.1 x 15.9 cm. Signed and dated l/l. *85.186. Fairfield, Ct. Jan. '85.

388 MORSE, J. H. Landscape. Oil. Signed. Marsh in fog, trees in background. 85.237.2. Cotuit, Ma. 21 Jan. '85.

American, 20th Century

389 KIPNISS, Robert (b. 1931). Untitled. Oil on canvas. 61 x 45.7 cm. *85.193. New York, N.Y. 10 Feb. '85.

390 MARIN, John (1870-1953). Schooners—Deer Isle—Maine, 1928. Watercolor. 56.9 x 42.2 cm. 85.197. New York, N.Y. Jul. '84.

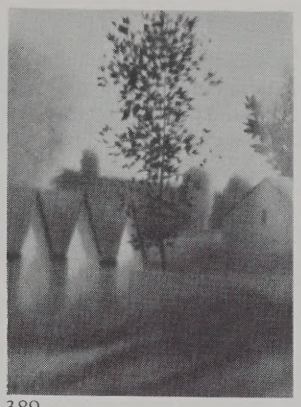
391 QUINN, Anthony (b. 1915). Untitled (three works). Oil on wood. Approx. range 61 x 61 cm. to 83.8 x 83.8 cm. Collage. *85.146.1-3. Montclair, N.J. 29 Sep. '84.

392 SCHECHTER, Laura. Still Life with Two Green Cloths. Oil on masonite. 59.1 x 44.8 cm. Colors are green, red, rose, blue, and white. *85.201. Stamford, Ct. Jan. '85.

393 SEWELL, Katherine. Winter View of the Children's Zoo, 1967. Oil on canvas. 40.6 x 30.5 cm. Signed l/r. To left, a white building with gray window frames, pale green canopy. Small figure in royal blue is walking poodle, children's zoo in distance with red hen house, and green whale with red tongue. Snow flakes falling. *85.202. New York, N.Y. 1981.

Austrian, 18th Century

394 Unknown. Madonna and Child. Oil on canvas. 83 x 55 cm. *85.240. Bodendorf, Austria. 15 Jul. '84.



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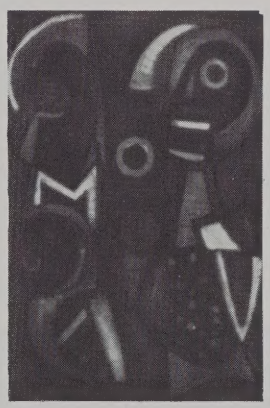

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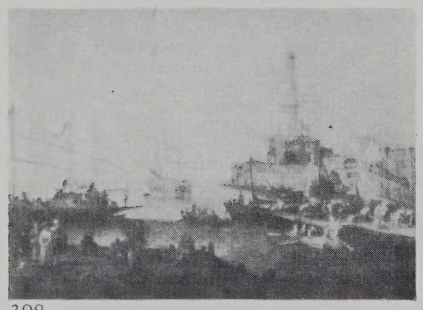

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Belgian, 19th Century

395 ODECAERDE, J. Head of Young Man (fragment from the painting entitled, Bataille de Nieuport), 1820. Fragment 35 x 30 cm. *85.221. Brussels, Belgium. 31 Oct. '83.

396 UBAGHS. Governor Pety de Thozee (fragment of the painting). Fragment 42 x 32.5 cm. *85.224. Liege, Belgium. 27 Apr. '84.

Dutch, 17th Century

397 STEEN, Jan Havicksz (1626-79). Interior with Three Figures. Oil on metal. 20 x 14 cm. *85.218.8. Geel, Belgium. 19 Apr. '84.

398 Unknown. Port of Dubrovnik. 69 x 52 cm. Monogram: W. N. 3. *85.229.9. Vence, France. 10 Oct. '84.

399 Unknown. Portrait of Philip of Orange. Oil on panel. 62 x 48 cm. *85.216.2. St. Martens-Latem, Belgium. 27 Jul. '84.

400 Unknown. Portrait of Woman in Black. Oil on panel. 20 x 16 cm. *85.216.4. St. Martens-Latem, Belgium. 27 Jul. '84.

401 WEENIX. Still Life. Oil on canvas. 40 x 17 cm. *85.216.5. St. Martens-Latem, Belgium. 27 Jul. '84.

European, 18th Century

402 Unknown. Portrait of Marie Antoinette. 100 x 80 cm. *85.216.1. St. Martens-Latem, Belgium. 27 Jul. '84.

Flemish, 17th Century

403 GENOELS, A. Minerva and the Muses in a Landscape (fragment from the painting). Fragment 24 x 33 cm. *85.222.1. Malines, Belgium. 4 Nov. '83.

404 QUELLIN, Erasmus II (1607-78). Fragment from the Portrait of Archbishop de Berghes. Fragment 30 x 29 cm. *85.222.2. Malines, Belgium. 4 Nov. '83.

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405 RUBENS, Peter Paul, School of (1577-1640). Bear Hunt. Oil on canvas. 61 x 83.8 cm. Recently relined, no stretcher. *85.184. London, England. 14 Jan. '85. *Reward.*

406 TENIERS, David. La partie de carte. Oil on canvas. 40.6 x 45.7 cm. Three peasants playing cards in tavern; colors are brownish with red. 85.194.3. New York, N.Y. Jan. '85.

Flemish, 18th Century

407 OMMEGANCK, Balthasar Paul (1755-1826). Landscape with Sheep. Oil on canvas. 20 x 30 cm. *85.218.4. Geel, Belgium. 19 Apr. '84.

Flemish, 19th Century

408 BOURCE, Henri-Jacques (1816 or 1826-99). Two Woman in a Landscape with Dunes. Oil on canvas. 25 x 40 cm. *85.218.3. Geel, Belgium. 19 Apr. '84.

409 VERHAERT (or Verhart), Pierre or Pieter, called Piet Verhaert (1852-1908). Library. Oil on canvas. 40 x 30 cm. *85.218.2. Geel, Belgium. 19 Apr. '84.

French, 17th Century

410 BEAUBRUN (or Bobrun), Charles (1604-92). Young Girl. 68 x 48 cm., including frame. *85.214.18. Zürich, Switzerland. 19 Jul. '84.

French, 18th Century

411 BOILLY, Louis-Léopold (1761-1845). Scene Inside of House. 48 x 38 cm. *85.214.17. Zürich, Switzerland. 19 Jul. '84.

412 LECLERC, Sébastien Jacques (called Leclerc des Gobelins) (1734-85). Romantic Scene in Park. 21 x 30.5 cm. *85.214.12. Zürich, Switzerland. 19 Jul. '84.

413 LECLERC. Sébastien Jacques (called Leclerc des Gobelins) (1734-85). Romantic Scene in Park. 21 x 30. 5 cm. *85.214.13. Zürich, Switzerland. 19 Jul. '84.

414 PATER, Jean-Baptiste Joseph (1695-1736). Romantic Scene in Park. 38 x 50 cm. *85.214.15. Zürich, Switzerland. 19 Jul. '84.

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415 Unknown. Châtelain Guillaume Pierre d'Ivernois, Conseiller d'Etat (born 1687). Approx. 110 x 80 cm. *85.230.1. Neuchâtel, Switzerland. Sep. '72.

416 Unknown. Madame Abraham du Pasquier (born Salomé d'Ivernois, 1687). *85.230.2. Neuchâtel, Switzerland. Sep. '72.

417 Unknown. Woman Holding Red String in her Hands. 22 x 19 cm. *85.216.6. St. Martens-Latem, Belgium. 27 Jul. '84.

French, 19th Century

418 COROT, Camille-Jean-Baptiste (1796-1875). Madame Baudot (née Blanche Sennegon), 1837. 39 x 31.5 cm. Signed and dated. *85.228.1. Semur en Auxois, France. 17 Oct. '84.

419 COROT, Camille-Jean-Baptiste (1796-1875). Orchard. 135 x 109 cm. Signed. *85.228.2. Semur en Auxois, France. 17 Oct. '84.

420 COURBET, Gustave (1819-77). Young Man with Musical Instrument. 41 x 21 cm. *85.214.19. Zürich, Switzerland. 19 Jul. '84.

421 DARIEN, Henri-Gaston (1864-1926). Woman Dressing on Bed. 60 x 50 cm. *85.214.25. Zürich, Switzerland. 19 Jul. '84.

422 FANTIN-LATOUR, Ignace-Henri-Jean-Théodore (1836-1904). Venus and Cupid. Oil on canvas. 83 x 61 cm. 85.232.4. Paris, France. 17 Sep. '84.

423 LAMOTTE, Alphonse (1844-1914). Street with Houses and Ironmonger's Shop. Oil on canvas. 58 x 78.5 cm. 85.232.8. Paris, France. 17 Sep. '84.

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424 MONTICELLI, Adolphe, Joseph, Thomas (1824-86). Women in the Park. 28.5 x 48 cm. *85.214.14. Zürich, Switzerland. 19 Jul. '84.

425 PISSARRO, Camille (1830-1903). Paysanne et vache au bord de l'eau, c. 1875. Watercolor and charcoal. 12 x 22.2 cm., fan-shaped with brown mount. Stamped with initials l/r. *85.199. London, England. Jan. '85.

426 PRUD'HON, Pierre, Att. to (1758-1823). Virgin. 68 x 58 cm. *85.229.8. Vence, France. 10 Oct. '84.

427 WEBER, Alfred Charles (1862-1922). Building in a Park. 30.5 x 21 cm. *85.214.16. Zürich, Switzerland. 19 Jul. '84.

French, 20th Century

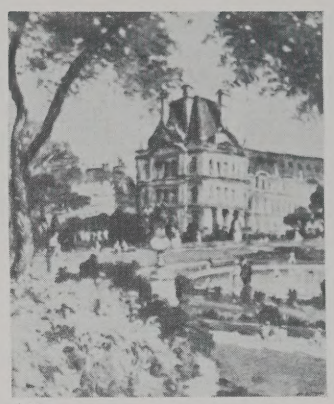
428 KISLING, Moïse (b. Poland 1891-1953). Woman Wearing Scarf. Oil on canvas. 28 x 23 cm. Woman has sandy-colored hair. 85.232.3. Paris, France. 17 Sep. '84.

429 UTRILLO, Maurice (1883-1955). Montmartre with Sacré Coeur and the Church of St. Pierre, 1941. Oil on canvas. 46 x 55.5 cm. Signed and dated l/r. *85.232.1. Paris, France. 17 Sep. '84.

Italian, 16th Century

430 BASSANO, Jacopo (b. between 1510-18, d. 1592). Adoration of the Magi, c. 1570-5. Oil on canvas. 112 x 155 cm. Expert's certificate pasted on back of canvas. *85.211. Agro di Lanuvio, Italy. 8 Sep. '84.

431 NERONI, Bartolommeo (called Il Riccio) (1500-71/3). Virgin and Child. Oil on canvas. 74 x 57 cm. 85.212.6. Alatri, Italy. 22 Aug. '83.



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Italian, 17th Century

432 LUINI, Bernardino, Copy after. Christ Child, c. 1600. Oil on canvas. 40 x 35 cm. Copy of original in Musée Condé, Chantilly, France. *84.420.13. Rome, Italy. 22 Nov. '83.

433 Unknown. Assumption of the Virgin. 40 x 30 cm. *85.229.6. Vence, France. 10 Oct. '84.

434 Unknown. Nativity. 40 x 30 cm. *85.229.7. Vence, France. 10 Oct. '84.

Spanish, 18th Century

435 Unknown. Beggar. 38 x 26 cm. *85.229.4. Vence, France. 10 Oct. '84.

Spanish, 19th Century

436 LUCAS Y PADILLA, Eugenio (1824-70). Swordsmen Fighting. 42 x 35 cm. *85.214.20. Zürich, Switzerland. 19 Jul. '84.

437 LUCAS Y PADILLA, Eugenio (1824-70). Swordsmen Fighting. 42 x 35 cm. *85.214.21. Zürich, Switzerland. 19 Jul. '84.

Spanish, 20th Century

438 PICASSO, Pablo (1881-1973). Nu couché et joueur de flute, 1936. India ink and oil on paper. 34.3 x 50.11 cm. *85.233. Chicago, Il. 9 Mar. '85.

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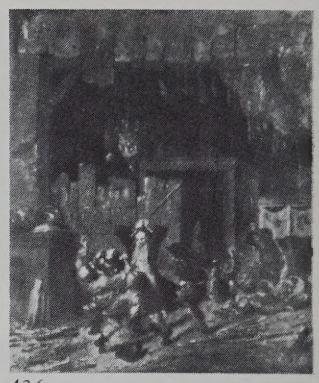

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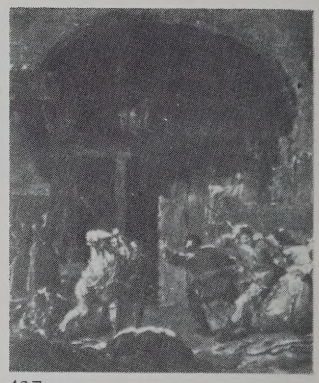

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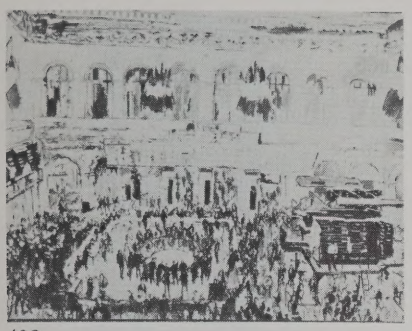

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Prints and Drawings

American, 20th Century

439 NEIMAN, Leroy (b. 1927). Chicago Board of Trade. Serigraph. 64.5 x 97.8 cm. No. 84/300. Dominant colors are dark blue, brick red, and yellow. *85.198.2. San Jose, Ca. Jan. '85.

440 NEIMAN, Leroy (b. 1927). F.X. McRory's Whiskey Bar. Serigraph. 57.5 x 114.6 cm. No. 78/300. *85.198.1. San Jose, Ca. Jan. '85.

441 NEIMAN, Leroy (b. 1927). Musicians Bolanger. Serigraph. Approx. 61 x 76.2 cm. No. 48/200. 85.198.6. San Jose, Ca. Jan. '85.

442 NEIMAN, Leroy (b. 1927). Paris Bourse. Serigraph. 76.2 x 96.5 cm. No. 54/300. Arches on back wall are golden color. *85.198.4. San Jose, Ca. Jan. '85.

443 NEIMAN, Leroy (b. 1927). Tour de France. Serigraph. 59.4 x 86.1 cm. No. 59/300. 85.198.3. San Jose, Ca. Jan. '85.

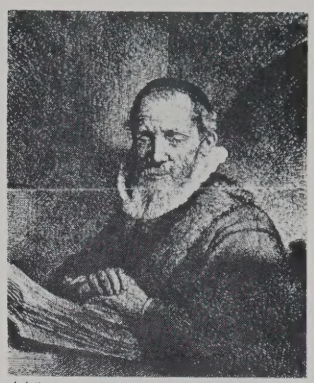
444 NEIMAN, Leroy (b. 1927). Vegas Blackjack. Serigraph. 55.9 x 80 cm. Artist's proof. *85.198.5. San Jose, Ca. Jan. '85.

Dutch, 17th Century

445 REMBRANDT HARMENSZ van Rijn (1606-69). Portrait of Jan Cornelis, Sylvius, Preacher, 1634. Etching. 16.2 x 14 cm. Signed and dated in plate. Ref.: Hind, A. M., *A Catalogue of Rembrandt's Etchings*, 1967, no. 111. *85.200. Redondo Beach, Ca. Dec. '84.

French, 20th Century

446 DUBUFFET, Jean (b. 1901) Personnage, 1963. Red and blue ballpoint pens on letter paper. 21 x 13.3 cm. Initialed and dated in l/r. *85.192. San Francisco, Ca. 30 Jan. '85.



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Sculpture

American, 20th Century

447 WEINBERG, Corrine. Best Friends, 1983. Bronze, gray granite base. H. figures 40.6 cm., base 3.2 x 22.9 x 17.8 cm. Signed and dated on bottom of hatbox. No. 2/8. Woman in fur coat has green dress, hat and shoes. Other figure in brown patina, package has yellow brass bow. *85.205.1. New York, N.Y. Jan. '85.

448 WEINBERG, Corrine. Bon Voyage, 1982. Bronze, pink marble base. H. figure 40.6 cm., base 11.4 x 12.7 x 12.7 cm. Signed and dated on side of skirt. No. 1/8. Brown patina. *85.205.2. New York, N.Y. Jan. '85.

449 WEINBERG, Corrine. Prohibition, 1982. Bronze, walnut base. H. figure 40.6 cm., base 4.4 x 15.2 x 15.2 cm. Signed and dated on bottom back of coat. Artist's proof. Dark brown patina. *85.205.4. New York, N.Y. Jan. '85.

450 WEINBERG, Corrine. Zelda, 1983. Bronze, black Belgian marble base. H. figure: 40.6 cm., base 4.4 x 17.8 x 11.4 cm. Signed and dated on bronze part of base. Artist's proof. Dancer wears black dress with bronze beads, brown hair. *85.205.3. New York, N.Y. Jan. '85.

Austrian, 16th Century

451 Unknown. Madonna, c. 1590. Wood. Approx. H. 50 cm. *85.239. Feldkirch, Austria. Aug. '84.

European, 16th Century

452 Unknown. St. Eleutherios, late 16th or early 17th c. Gilded wood. H., including stand, 53 cm. Institut Royal du Patrimoine Artistique, No. M 231496. *85.215.2. Tournai, Belgium. 4 Oct. '84.

453 Unknown. St. Piatus, late 16th or early 17th c. Gilded wood. H. including stand, 50 cm. Institut Royal du Patrimoine Artistique, No. M 231494. *85.215.1. Tournai, Belgium. 4 Oct. '84.

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European, 17th Century

454 Unknown. St. Anthony the Abbot, late 17th or early 18th c. Gilded wood. H., including stand, 103 cm. Institut Royal du Patrimoine Artistique, No. M231528. *85.215.3. Tournai, Belgium. 4 Oct. '84.

455 Unknown. St. Joseph Holding the Christ Child, late 17th or early 18th c. Gilded wood. H., including stand, 105 cm. Institut Royal du Patrimoine Artistique, No. M 231529. *85.215.4. Tournai, Belgium. 4 Oct. '84.

French, 16th Century

456 Unknown. Pietà. Wood. 105 x 60 cm. Classified Historic Monument 6 May 1982. Stolen along with altarpiece. *85.219.1. Saorge, France. 10 Sep. '84.

457 Unknown. St. Barbara. Wood. H. 60 cm. *85.231.4. Preseau, France. 25 Aug. '84.

458 Unknown. Tabernacle, Depicting Christ, St. Paul, St. Peter, St. Matthew, St. Luke, and St. John. Wood. 65 x 25 cm. Classified Historic Monument 6 May 1982. Hexagonal. *85.219.2. Saorge, France. 10 Sep. '84.

French, 17th Century

459 Unknown. Coat-of-Arms of the Daveo Family. Slate. 55 x 44 cm. Classified Historic Monument 6 May 1982. *85.219.3. Saorge, France. 10 Sep. '84.

460 Unknown. St. Eligius. Wood. H. 80 cm. *85.231.1. Preseau, France. 25 Aug. '84.

French, 19th Century

461 MÈNE, Pierre Jules (1810-79). Mare and Stallion. Bronze. *85.235.4. Pine Bush, N.Y. Jan. '85.

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Russian, 20th Century

462 ERTÉ (Romain de Tirtoff) (b. 1892). Angel. Bronze. 34.3 x 55.9 cm. No. 72. ©1985 Fine Art Acquisitions, Ltd. *85.187.3. New York, N.Y. 24 Jan. '85.

463 ERTÉ (Romain de Tirtoff) (b. 1892). Diva. Bronze. H. 45.7 cm. No. 49. ©1984 Fine Arts Acquisitions, Ltd. *85.187.2. New York, N.Y. 24 Jan. '85.

464 ERTÉ (Romain de Tirtoff) (b. 1892). Gala. Bronze. H. 37.5 cm. No. 294/400. 85.185. New York, N.Y. 13 Jan. '85.

465 ERTÉ (Romain de Tirtoff) (b. 1892). Kiss of Fire. Bronze. H. 53.3 cm. No. 98. ©1984 Fine Art Acquisitions, Ltd. *85.187.5. New York, N.Y. 24 Jan. '85.

466 ERTÉ (Romain de Tirtoff) (b. 1892). Liberty, Fearless and Free. Bronze. H. 67.3 cm. No. 32. ©1984 Fine Art Acquisitions, Ltd. *85.187.1. New York, N.Y. 24 Jan. '85.

467 ERTÉ (Romain de Tirtoff) (b. 1892). Negligee. Bronze. H. 43.2 cm. No. 233. ©1984 Fine Art Acquisitions, Ltd. *85.187.4. New York, N.Y. 24 Jan. '85.

468 ERTÉ (Romain de Tirtoff) (b. 1892). Peace. Bronze. H. 68.6 cm. No. 98. ©1984 Fine Art Acquisitions, Ltd. *85.187.6. New York, N.Y. 24 Jan. '85.

469 ERTÉ (Romain de Tirtoff) (b. 1892). Peace. Bronze. H. 68.6 cm. No. 170. ©1984 Fine Art Acquisitions, Ltd. *85.189. New York, N.Y. 4 Feb. '85.

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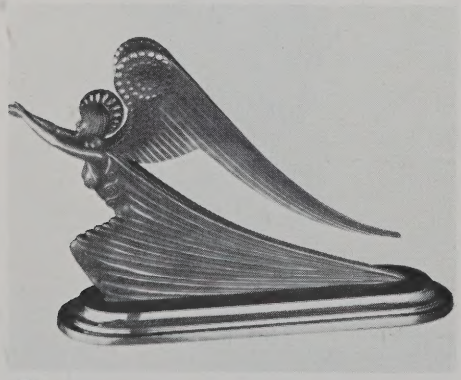

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Ceramics, Pottery, Porcelain

470 BOEHM. Adoration of the Magi (two sets). Porcelain. 85.191.9 and 85.191.12: King Melchior H. 27.9 cm., Diam. 24.8 cm.; 85.191.10 and 85.191.13: King Balthazar H. 29.8 cm., Diam. 15.2 cm; 85.191.8 and 85.191.11: King Jasper H. 22.9 cm., Diam. 21 cm. Hallmarks: BSBD on white set; on decorated set: BSB9D, BSB10D, BSB11D. One set white, other decorated. *85.191.8-13. New York, N.Y. 23 Jan. '85.

471 BOEHM. Charging Bull Elephant, 1983. Porcelain. 59.1 x 74.9 x 35.6 cm. No. 24/100. Hallmark: 50024. *85.191.1. New York, N.Y. 23 Jan. '85.

472 BOEHM. Greater Kudu, 1982. Porcelain. 57.8 x 20.3 x 24.8 cm. No. 18/75. Hallmark: 50023. *85.191.3. New York, N.Y. 23 Jan. '85.

473 BOEHM. Marsh Harrier with Wild Waterlilies, 1983. Porcelain. 71.1. x 45.7 x 35.6 cm. Edition of 300. Hallmark: 64001. *85.191.4. New York, N.Y. 23 Jan. '85.

474 BOEHM. Panda Resting. Porcelain. 10.2 x 12.7 x 7.6 cm. Hallmark: 40238. *85.191.5. New York, N.Y. 23 Jan. '85.

475 BOEHM. Polo Player on Bay, from set Polo Players, 1982. Porcelain. 39.4 x 33 x 14 cm. No. 96/100. Hallmarks: 55004/55005. *85.191.6. New York, N.Y. 23 Jan. '85.

476 BOEHM. Polo Player on Pinto (one of pair), 1982. Porcelain. 39.4 x 33 x 12.7 cm. No. 90/100. Hallmarks: 55004/55005. *85.191.7. New York, N.Y. 23 Jan. '85.

477 BOEHM. White Heron. Porcelain. 81.3 x 63.5 x 21.6 cm. No. 39. Hallmark: 10051 W. *85.191.2. New York, N.Y. 23 Jan. '85.

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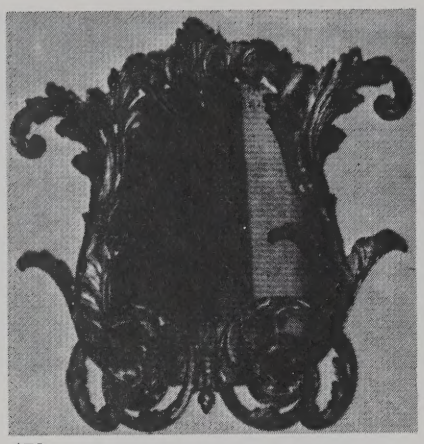

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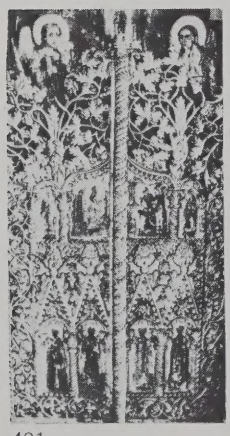


481

Furniture, Accessories

478 Chippendale Desk, c. 1770. Mahogany. Shell carved on lid, three drawers, block-front, bracketbase feet. Inside lid, small shelves and door. 85.237.1. Cotuit, Ma. 21 Jan. '85.

479 Louis XIV Mirror. Wood, with gilding. H. 90 cm. *85.229.1. Vence, France. 10 Oct. '84.

Icons

480 Greek. St. Nahum. 128 x 28 cm. *85.206.2. Kastoria, Greece. 13 Jun. '83.

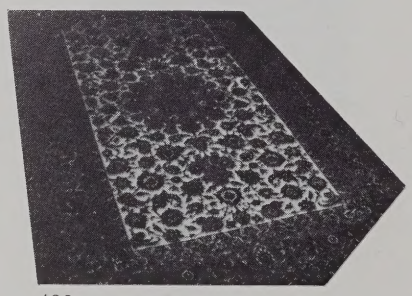
481 Greek, 18th Century. Annunciation of the Virgin (pair of doors). Wood. Right door shows Archangel Gabriel in upper portion, with two full-length saints in lower portion. Left door shows the Virgin in upper portion, with two full-length saints in lower portion. *85.206.1. Kastoria, Greece. 13 Jun. '83.

Rugs, Carpets

482 Ispahan (Persia). Carpet. 240 x 154 cm. Reddish-beige. *85.241.2. Steyr, Austria. 1 Sep. '84.

483 Ispahan (Persia). King Darius with Warriors and Prisoners. 213 x 138 cm. Cartouches with Cyrillac letters over figures. Main border contains twelve cartouches with Persian letters in black on pale ground. *85.204.2. Essen, West Germany. 30 Jun. '84.

484 Ispahan (Persia). Three Women and Two Musicians. 174 x 107 cm. Blue background. *85.203.6. Hamburg, West Germany. 10 Jan. '85.



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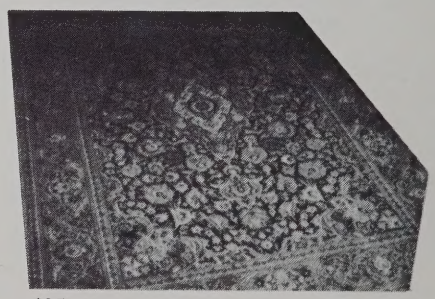

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485 Kashan (Persia). Carpet. 207 x 136 cm. Reddish-beige. *85.241.3. Steyr, Austria. 1 Sep. '84.

486 Kashan (Persia). Coronation of Nadir Shah (1736-47). 196 x 130 cm. Border in dark blue. *85.203.5. Hamburg, West Germany. 10 Jan. '85.

487 Kirman-Laver (Persia). Carpet. 335 x 225 cm. Inscriptions in Persian indicate carpet woven on orders of Dilmaghani. In the corners of the main border are cartouches showing Ahmed Shah. Longer sides of border each have two cartouches with portraits of princesses. Shorter sides have only one each. *85.204.1. Essen, West Germany. 30 Jun. '84.

488 Kirman-Laver (Persia). "Moses" Carpet. 265 x 163 cm. Important figures from the history of the western world. Lozenge pattern included in the main border probably explaining the people represented. Persian numbers. *85.203.7. Hamburg, West Germany. 10 Jan. '85.

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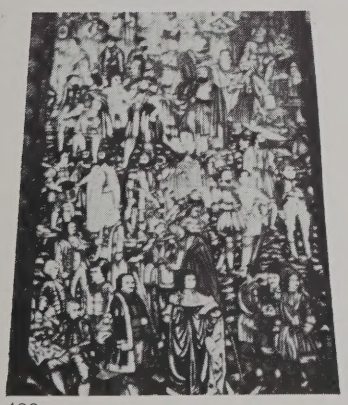

488

Silver

489 Epergne and Four Matching Side Pieces. Solid silver. Epergne approx. H. 61 cm., side pieces H. 20.3 cm. Vine decoration. Three hanging sweet baskets and three candle branches. Two figures near the base—boy and girl holding a goat. *85.234.1-5. Doncaster, England. 9 Sep. '84.

Tapestries, Textiles

490 AUBUSSON, 18th Century. Baptism of Christ. Tapestry. 320 x 300 cm. *85.227.1. Chevalier à Bauge, France. 28 Sep. '84.

491 AUBUSSON, 18th Century. Dogs Chasing Hare in Landscape. 470 x 275 cm. *85.229.5. Vence, France. 10 Oct. '84.

492 AUBUSSON, 18th Century. Scène de jeu de Colin Maillard. Tapestry. 215 x 290 cm. *85.227.2. Chevalier à Bauge, France. 28 Sep. '84.

493 Flemish, 17th Century. Village Scene, after Teniers. Tapestry. 250 x 165 cm. *85.227.3. Chevalier à Bauge, France. 28 Sep. '84.

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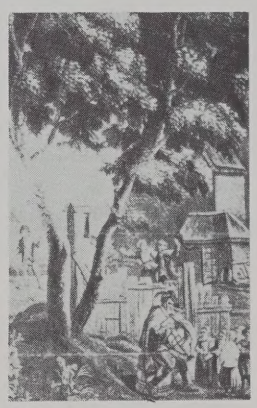

493

Etruscan

494 Thymiaterion, 4th c. B.C. Bronze. H. 45.1 cm. Supported on tripod base in the form of three human legs wearing soft shoes, spiral-ribbed stem surmounted by round bowl with square platform pierced twice at each corner. *85.190.2. New York, N.Y. 25 Feb. '85.

Roman

495 Female Figure. White marble. H. 50 cm. Headless, right arm broken at shoulder. *84.420.12. Rome, Italy. 22 Nov. '83.

496 Head of Goddess, c. late 2nd c.-early 3rd c. A.D. Marble. H. 15.2 cm. Centrally-parted wavy hair surmounted by diadem and tied in square cignon at nape of neck, two curls escaping over ears. *85.190.1. New York, N.Y. 29 Nov. '82.

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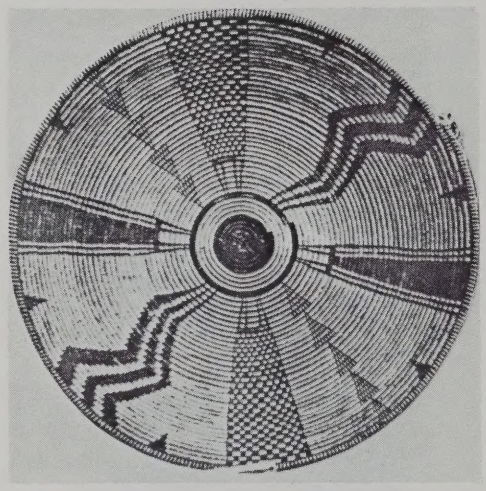

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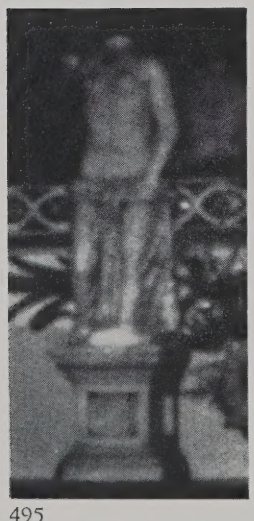

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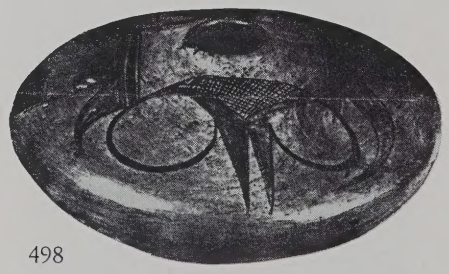


498

American Indian

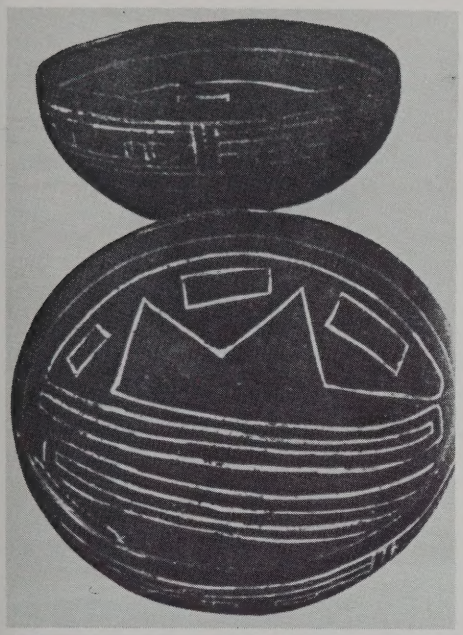
497 APACHE. Bowl Basket. Three rod willow foundation with willow and martynia stitching. H. 8.9 cm., Diam. 44.5 cm. In ink on exterior side: E-9043. Ref.: Mauer, E., *The Native American Heritage: A Survey of North American Indian Art*, 1977, p. 244, no. 358. Coiled basket with flat base, slight concavity when viewed from exterior, and out-flaring sides. Ticking on rim, worn rawhide loop fastened at rim. *85.188.1. Tucson, Az. Feb. '85.

498. HOPI. Sikyatki Polychrome Revival Jar. Ceramic. Approx. H. 12.7 cm., Diam. 40.6 cm., Diam. opening 5.1 cm. In ink on exterior near bottom on lacquer: 83-54-1. Flattened globular shape with sharp shoulder. Black and red designs on orange background. Design consists of two paired patterns opposite one another. Earlier design is obscured, but visible. Complete, but several chips on surface. *85.188.4. Tucson, Az. Feb. '85.

499 Prehistoric. Fourmile Polychrome Bowl. Ceramic. H. 9.5 cm., Diam. 22.9 cm. In ink on exterior near bottom on lacquer: 6859, GP. Complete with minor nicks on rim. Interior has red background with black designs outlined in white. Exterior has red background with black band tangent to rim and white line drawings below this band. *85.188.2. Tucson, Az. Feb. '85.

500 Prehistoric. Pinedale Black-On-White Bowl. Ceramic. Approx. H. 7.6 cm., Diam. 15.2 cm. In ink on exterior near bottom on lacquer: 7539, GP. Complete. Fire clouds on exterior base and side. No design on exterior. Slightly incurving rim. Lower portion of interior design worn. *85.188.3. Tucson, Az. Feb. '85.

Oriental Art



499

500

Chinese

501 Ming Dynasty. Dancer. Ivory, with traces of lacquer. *85.236.4. Paris, France. 14 May '84.

502 Ming Dynasty, 16th Century. Standing Figure. Ivory. *85.236.3. Paris, France. 14 May '84.

Indian

503 18th Century. Female Figures (pair). Ivory. *85.236.1-2. Paris, France. 14 May '84.

504 18th Century. Horseman. Ivory. *85.236.7. Paris, France. 14 May '84.

501

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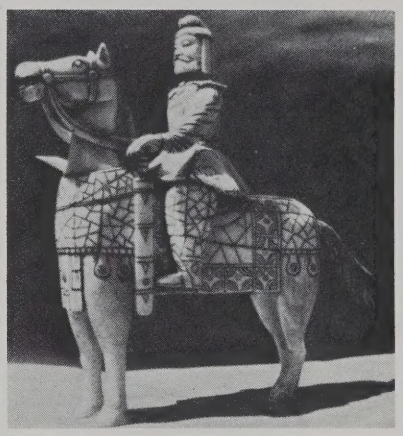


504

Miscellaneous

Khmer

505 12th Century. Standing Female. Bronze. *85.236.6. Paris, France. 14 May '84.

Thai

506 Ayatthaya, Thailand, 16th Century. Head. Bronze. *85.236.5. Paris, France. 14 May '84.

505

506

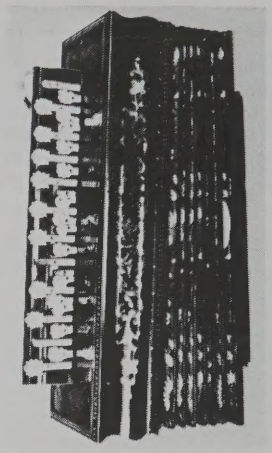
Musical Instruments

507 DARCHE, Hilaire. Darche Violin and Bow, 1912. Body black wood. Marked in India ink: 3503. *85.217.1. Brussels, Belgium. 28 Mar. '84.

508 d'OUTRELEPONT, Verhasselt. Diatonic Accordion, 1850. Keyboard mother-of-pearl. Plaque inscribed: Verhasselt d'Outrelepont-Luthier Breveté à Ste. Cécile. . . Bruxelles. Marked in India ink: 3583. *85.217.2. Brussels, Belgium. 28 Mar. '84.

509 Peruvian. Charango. Wood. *85.217.3. Brussels, Belgium. 28 Mar. '84.

510 Peruvian. Charango. Wood. *85.217.9. Brussels, Belgium. 28 Mar. '84.



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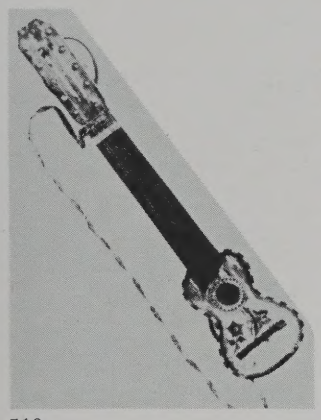

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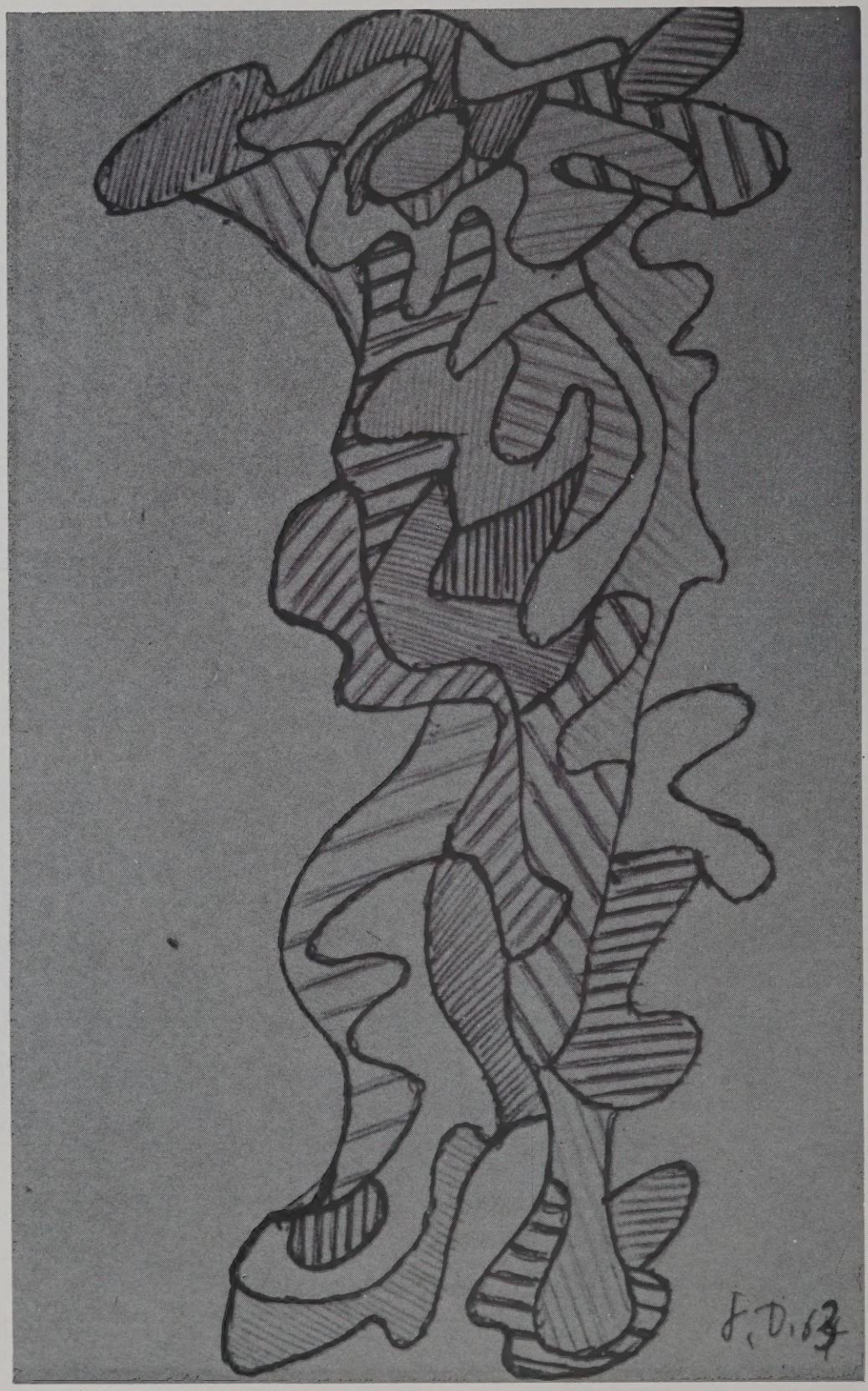

Jean Dubuffet, Personnage, *no. 446*